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KUNKEL'S MUSICAL REVIEW

APRIL, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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SONG.

AQUABELLA, RAMON. Yes.

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RICHARD WAGNER A TWOFOLD GENIUS.

Richard Wagner was a double genius. Not only was he a musician of remarkable originality, but his literary work is of such a nature that he stands in the front rank of dramatic poets. To find similar instances of dual genius, we must traverse three or four centuries of time, till we meet with Michael Angelo, Leonardo da Vinci, and Raphael, who were noted as architects as well as painters. So radical have been the reforms effected by Wagner in the treatment of the drama with music, and so stupendous the nature of his undertakings, that none but a mind of colossal proportions could cope with the complex problems. It was quite in the nature of things that his appearance should have occasioned an upheaval in the world of

art, and that it should be divided into ardent devotees and fervid enemies.

In reviewing the history of the fine arts we learn that the great masters have always builded upon the suggestions of their predecessors, profiting by their failures as well as by their successes. Wagner felt the full force of this obligation to his antecedents when he made the somewhat discouraging statement that "no composer can be original at the outset, but must begin by imitating the works of others."

It is necessary in forming an opinion of a composer's claim to distinction to consider the period in which he was born and the environment in which he labored. Wagner belonged to that remarkable group of geniuses that appeared about the year 1810. This was the period of revolution. The wholesome influence of the Renaissance had in the course of

time given place to mere superficialities. The love for classical art had been supplanted by a devotion to the artificial. The reverence for Greek proportion, symmetry and form had degenerated into the formalities of the Rococo style. Toward the end of the eighteenth century continental Europe was suffering from the miasmatic spiritual atmosphere bred by the swamps of indolence and immorality. The remedy required was a purifying whirlwind. It came in the form of the French revolution and the Napoleonic wars. Torn by tumultuous emotions, nature gave birth to great musicians to enable her to express her pangs and woes—Schubert born in 1797, Berlioz in 1803, Chopin and Liszt in 1809, Schumann in 1810 and Wagner who was born in 1813. When the poet-composer was but five months old his native city was the scene of one of Napoleon's fiercest battles.

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MUSIC KUNKEL'S REVIEW

April, 1901.

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THOMAS M. HYLAND, . . . EDITOR

APRIL, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts continue the chief musical features of the season at Association Hall, Grand and Franklin avenues. Every Wednesday night music lovers turn out in force to hear unrivalled programmes, replete with choice numbers, rendered by the best talent, and to participate in the giving away of the magnificent \$400 Kunkel Brothers Upright Piano. Students of music should not miss the opportunity afforded them of hearing their favorite numbers played in the most artistic manner. The following programmes have been rendered since last report:

280th Kunkel Concert (Fourteenth Concert of the Season), Wednesday Evening, March 6th, 1901.—1. Piano Solo—a. Abegg—Variations, Schumann; b. Sprite of the Wind (Caprice), Paul. Mr. Charles Kunkel. 2. Song—Thou Brilliant Bird (from the Pearl of Brazil), David. Miss Mae Estelle Acton. 3. Piano Solo—Miserere Scene from "Il Trovatore," Grand Concert Paraphrase, Verdi-Kunkel. Miss Amanda Ruschaupt. 4. Sonate for Piano and Violoncello—Op. 36, Kleinmichel; two movements—a. Andante cantabile; b. Allegretto con moto. Messrs. P. G. Anton and Charles Kunkel. 5. Piano Duet—Sparkling Dew Caprice (by request), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 6. Song—Polonaise (from Mignon), Thomas. Miss Mae Estelle Acton. 7. Violoncello Solo—Fantasie et Variations; La Valse de Schubert "Le Desir" (Sehnsuchts Walzer), Servais. Mr. P. G. Anton. 8. Piano Duet—Stradella Overture (Flotow), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

281st Kunkel Concert (Fifteenth Concert of the Season), Wednesday Evening, March 13th, 1901.—1. Sonate for Piano and Violin, Op. 24, Beethoven; a. Allegro; b. Adagio molto espressivo; c. Scherzo—Allegro molto; d. Rondo—Allegro ma non troppo. Messrs. Victor Lichtenstein and Charles Kunkel. 2. Song—Jewel Song from "Faust," Gounod. Miss Mae Estelle Acton. 3. Piano Solo—Rigoletto (Quartette), Verdi; Grand Concert Paraphrase, Liszt. Mr. Charles Doerr, pupil Artists' Class, Kunkel's

Conservatory of Music. 4. Violin Solos—a. Romance, Svendsen; b. Serenade, Pierne; c. Czardas, Hubay. Mr. Victor Lichtenstein. 5. Piano Solos—a. Marche de Nuit (Night March), Gottschalk; b. Heather Bells Polka (by request), Kunkel. Mr. Charles Kunkel. 6. Songs—a. Avec tes Yeux Mignonne, Lassen; b. Ritournelle, Chaminade; c. Thou art mine all, Bradsky, Miss Mae Estelle Acton. 7. Piano Duet—Pegasus, Grand Concert Galop, Schotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

282nd Kunkel Concert (Sixteenth Concert of the Season), Wednesday Evening, March 20th, 1901.—1. Sonate for Piano and Violin—Op. 20, Gade. Signor Guido Parisi and Mr. Charles Kunkel. 2. Song—Nita Gitana, De Koven. Mr. Horace P. Dibble. 3. Piano Solo—Miserere—Concert Paraphrase (by request), Verdi-Gottschalk. Miss Eva E. Murphy, pupil Artists' Class, Kunkel's Conservatory of Music. 4. Song—The Choir Invisible, Chase. Master Frank DeVol, accompanied by his teacher, Mr. Paul Mori. 5. Violin Solo—Russian Airs, Wieniawski. Signor Guido Parisi. 6. Songs—a. The Merry, Merry Lark, Nevin; b. I'll Sing thee Songs of Araby, Clay. Mr. Horace P. Dibble. 7. Piano Solos—a. Celestial Harmonies—Intermezzo from Mascagni's Cavalleria Rusticana, Kunkel; b. Murmuring Spring (Caprice), Bohm. Mr. Charles Kunkel. 8. Song—Merrily I Roam, Schleiffarth. Master Frank De Vol. 9. Violin Solos—a. Nocturne, Chopin-Sarasate; b. Mazurka de Concert, Musin. Signor Guido Parisi. 10. Piano Duet—American Girls' March (by general request), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel.

283rd Kunkel Concert (Seventeenth Concert of the Season), Wednesday Evening, March 27th, 1901.—1. Piano Solos—a. Resignation—Etude No. 7, Op. 25, in C sharp minor; b. Polonaise, Op. 53; c. Waltz in D flat, Op. 64, No. 1; d. Two Movements from Sonate, Op. 31; Funeral March and Scherzo, Chopin. Mr. Charles Kunkel. 2. Songs—a. The Rosary; b. The Nightingale's Song, Nevin. Miss Lena Wiley. 3. Song—Aria—Rejoice Greatly, from "Messiah," Haendel. Miss Genevieve Hussey. 4. Piano Solos—a. La Fileuse (Spinning Song), Raff; b. Old Folks at Home—Concert Paraphrase, Kunkel. Mr. Charles J. Kunkel. 5. Song—Dreams, Strelezki. Miss Lena Wiley. 6. Song—For All Eternity, Mascheroni. Miss Genevieve Hussey. 7. Piano Duet—Caliph of Bagdad (Overture-Boieldieu), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

CHORAL SYMPHONY SOCIETY.

The tenth concert of the season will be given Friday evening, April 5th, and will present "The Redemption," by Gounod. The Redemption was performed for the first time in America some seventeen years ago at the old Armory, in St. Louis, under the direction of Theodore Thomas, and was accompanied by his orchestra. The chorus was trained by Joseph Otten, for many years conductor of the Choral-Symphony Society, and

the great majority of the chorus singers were members of the old Choral Society. The work is a majestic composition of great effectiveness, and many of its numbers have since become standard pieces for choral and vocal concerts, especially the grand and thrilling chorus, "Unfold, ye portals, everlasting."

It is an extremely modern presentation of the subject treated by Handel in "The Messiah," only the prevailing characteristic of "The Redemption" is dramatic, while that of "The Messiah" is lyric.

The soloists will be Sara Anderson, soprano; Mrs. Oscar Bollman, contralto; D. Ffrangcon Davies, bass; Charles Gallo-way, organist.

SUMMER OPERA.

Delmar Garden and Uhrig's Cave will afford music lovers plenty of light opera during the summer months.

Manager C. M. Southwell of the Castle Square Company and J. C. Jannopoulos have practically completed arrangements for the Delmar Garden theatrical privileges, and will put on elaborate presentations of popular comic operas.

Mr. Southwell and Mr. Jannopoulos will take the best of the Castle Square chorus with them, as well as many of the favorite principals. Mr. Jannopoulos is now in New York looking for comedians and comedienues, it is said, and arranging for the accessories of his production. The Delmar Garden productions will consist altogether of light operas.

Frank McNeary, proprietor of Uhrig's Cave, will do business at the old stand. Maude Lillian Berri will be the prima donna of Mr. McNeary's company; Frank Moulan will be premier comedian; Clinton Elder will sing the tenor roles, and the basso will be Walter Lyons. William Steigers will again be with the company, as will Fannie Frankel and Fannie da Costa. Alexander Spencer will be the musical director, while "Billy" Blande, who was forced to go abroad two years ago on account of his health, will return to attend to the press agent's duties. Mr. McNeary says he will have the most capable and attractive chorus in the Cave's history.

The advanced pupils of Strassberger's Conservatory of Music gave a concert at Memorial Hall on the 5th ult. The programme was a very creditable one and superbly rendered.

CHARLES DOERR, the popular pianist and teacher, played with unqualified success at the 281st Kunkel Concert given on the 13th ult. at Association Hall. Mr. Doerr's work is artistic to a high degree and won him the well-merited enthusiasm of the large audience present.

A PRACTICAL piano-tuner says that in a house heated by a furnace, or in a room with a stove or steam heat, the piano should be placed against an outside wall in winter and an inside wall in summer.

THE Paris Grand Opera gives one hundred and ninety performances a year, four of them free. The government contributes \$160,000 a year to the expenses.

ACCORDING to a German musical calendar, Beethoven, Wagner, and Liszt are most popular in German concert halls, followed by Brahms, Mozart, Mendelssohn, and Schumann. Tchaikowsky is the most popular of Russian composers.

HECTOR BERLIOZ, one of the greatest orchestral colorists that ever wielded a musical pen, died of grief, because he was not appreciated. To-day, however, he receives the honors denied him in life. At the opening of an exposition in his honor at Frankfort, Felix Weingartner conducted. The exhibit consisted of portraits of Mme. Berlioz, a large number of programs, booklets, scores, manuscripts and letters.

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YES.

Inscribed to Mrs. J. M. Moloney.

Ramon Aquabella.

Moderato. ♩ - 92.

The musical score is for a song titled "YES." by Ramon Aquabella. It is in G major (one sharp) and 2/4 time, with a tempo of Moderato (♩ - 92). The score is divided into four systems, each featuring a piano accompaniment and a vocal melody. The piano part includes various fingerings, pedaling (Ped.), and dynamic markings (p, cantabile). The vocal part includes lyrics and phrasing slurs.

System 1: The piano part begins with a treble clef and a key signature of one sharp. The vocal melody starts with a whole note G4. The piano accompaniment consists of a series of chords and single notes, with fingerings indicated above and below the notes. The tempo is marked Moderato. ♩ - 92.

System 2: The vocal melody continues with the lyrics "Yes" will I say to you, if such should. The piano accompaniment continues with similar harmonic support, including a section marked *cantabile*.

System 3: The vocal melody continues with the lyrics "be The answer you de - sire, sweet heart, from me "No" I will. The piano accompaniment includes a section marked *l. h.* (left hand).

System 4: The vocal melody concludes with the lyrics "not as answer give and do What would not please my own my dar - ling, dar - ling". The piano accompaniment ends with a final chord and a double bar line.

cresc.

true. If you but love me as you say you do,.... What hap-pi-

cresc.

N.B.

rall.

ness there is in store for two.... Our hearts, u-ni-ted, strong in love will

Red. * *Red.* *

ad lib.

be If "Yes" you'll say, sweet-heart, to me.....

Red. * *Red.* * *Red.* *

ad lib.

If "Yes" you'll say, sweetheart to me, sweetheart, sweetheart.

a tempo.

Red. * *Red.* * *Red.* *

N.B. Play the note sung.

4

Where'er you go in all this world so wide... On fan-cy's

wings I'll fly un-to your side... My thoughts shall ev-er whisper in your

ear... I wish, sweetheart, that you were on-ly on-ly near. On land and

sea, on ev'ry mount-ain top My love pro-claims a-loud "For-get me

not".... Your im-age guides me to the hav'n of rest.... With you,sweet-

heart I will be blest If "Yes" you'll say,

sweet-heart to me sweet-heart, sweet-heart.

LA PREFERENCIA.

SPANISH DANCE.

Ramon Aquabella.

Allegretto ♩ - 116.

Secondo.

Primo.

Primo.

The musical score is written for piano and consists of two systems. Each system has a 'Primo' and 'Secondo' part. The notation includes treble and bass staves with various musical symbols such as notes, rests, dynamics (p, f), and fingerings. The score is divided into measures by vertical bar lines. The first system consists of two measures, and the second system consists of four measures. The music is written in a key with one sharp (F#) and a common time signature of 2/4.

LA PREFERENCIA.

SPANISH DANCE.

Ramon Aquabella.

Allegretto ♩ - 116.

Primo.

The musical score is written for piano and treble clef in 2/4 time. It begins with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and fingerings. The score is divided into five systems. The first system includes a first ending marked '1. Ed.' and a second ending marked '2. Ed.'. The second system also includes a first ending marked '1. Ed.' and a second ending marked '2. Ed.'. The third system includes a first ending marked '1. Ed.' and a second ending marked '2. Ed.'. The fourth system includes a first ending marked '1. Ed.' and a second ending marked '2. Ed.'. The fifth system includes a first ending marked '1. Ed.' and a second ending marked '2. Ed.'. The score ends with a double bar line and the number 10.

First system of musical notation. Upper staff (treble clef, one sharp) and lower staff (bass clef, one flat). Dynamics include *f*. Fingerings and articulations are indicated above the notes. Markings below the staves include *Red.* and asterisks.

Second system of musical notation. Dynamics include *f* and *cresc.*. Markings below the staves include *Red.* and asterisks.

Third system of musical notation. Dynamics include *f* and *p*. Markings below the staves include *Red.* and asterisks.

Fourth system of musical notation. Markings below the staves include *Red.* and asterisks.

Fifth system of musical notation. Dynamics include *rit.* and *a tempo.*. Markings below the staves include *Red.* and asterisks.

Primo.

5

The first system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The first measure has a forte (*f*) dynamic. The second measure has a crescendo (*cresc.*) marking. The third measure has a piano (*p*) marking. The fourth measure has a piano (*p*) marking. The fifth measure has a piano (*p*) marking. The sixth measure has a piano (*p*) marking. The seventh measure has a piano (*p*) marking. The eighth measure has a piano (*p*) marking. The system ends with a double bar line.

The second system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The first measure has a forte (*f*) dynamic. The second measure has a crescendo (*cresc.*) marking. The third measure has a piano (*p*) marking. The fourth measure has a piano (*p*) marking. The fifth measure has a piano (*p*) marking. The sixth measure has a piano (*p*) marking. The seventh measure has a piano (*p*) marking. The eighth measure has a piano (*p*) marking. The system ends with a double bar line.

The third system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The first measure has a piano (*p*) marking. The second measure has a piano (*p*) marking. The third measure has a piano (*p*) marking. The fourth measure has a piano (*p*) marking. The fifth measure has a piano (*p*) marking. The sixth measure has a piano (*p*) marking. The seventh measure has a piano (*p*) marking. The eighth measure has a piano (*p*) marking. The system ends with a double bar line.

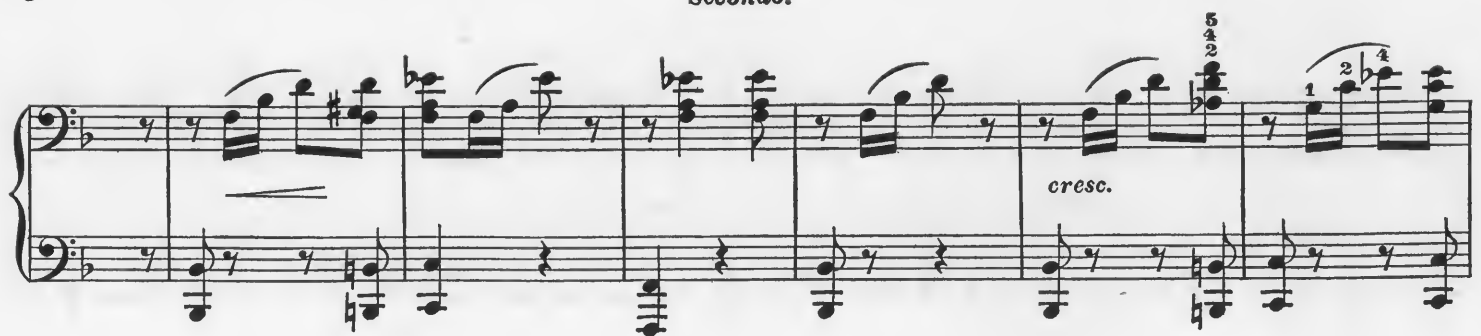
The fourth system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The first measure has a piano (*p*) marking. The second measure has a piano (*p*) marking. The third measure has a piano (*p*) marking. The fourth measure has a piano (*p*) marking. The fifth measure has a piano (*p*) marking. The sixth measure has a piano (*p*) marking. The seventh measure has a piano (*p*) marking. The eighth measure has a piano (*p*) marking. The system ends with a double bar line.

The fifth system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time. The first measure has a piano (*p*) marking. The second measure has a piano (*p*) marking. The third measure has a piano (*p*) marking. The fourth measure has a piano (*p*) marking. The fifth measure has a piano (*p*) marking. The sixth measure has a piano (*p*) marking. The seventh measure has a piano (*p*) marking. The eighth measure has a piano (*p*) marking. The system ends with a double bar line.



7

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody features several triplets and slurs. The bass staff accompaniment includes fingerings (2, 3, 5, 4, 2, 1, 3, 5, 3, 4) and slurs. The piece ends with a double bar line.



First system of musical notation. The upper staff features a melodic line with various ornaments and a crescendo marking. The lower staff provides a harmonic accompaniment.



Second system of musical notation. The upper staff continues the melodic line, and the lower staff includes a forte (*f*) dynamic marking.



Third system of musical notation. The upper staff shows a melodic line with a fermata, and the lower staff continues the accompaniment.



Fourth system of musical notation. The upper staff includes a crescendo marking and a forte (*f*) dynamic. The lower staff features a forte (*f*) dynamic and a fermata.



Fifth system of musical notation. The upper staff includes a forte (*f*) dynamic, a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a sforzando (*sf*) dynamic. The lower staff includes a forte (*f*) dynamic and a fermata.

Primo.

9

The first system of musical notation for the Primo part. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The right hand features a series of eighth and sixteenth notes, often beamed together, with some triplets. The left hand plays a steady eighth-note accompaniment. A 'cresc.' (crescendo) marking is present in the right hand. Fingering numbers (1-5) are indicated above the notes.

The second system of musical notation. The right hand continues with rapid sixteenth-note passages, some with slurs. The left hand maintains the eighth-note accompaniment. Fingering numbers are visible throughout the system.

The third system of musical notation. It features a large slur over the right hand, indicating a continuous passage. The left hand continues with eighth notes. Fingering numbers are present.

The fourth system of musical notation. The right hand has a 'cresc.' marking. The system ends with a 'f' (forte) dynamic marking. Fingering numbers are present.

The fifth system of musical notation. It begins with a 'f' (forte) dynamic marking. The right hand has a 'rit.' (ritardando) marking. The system ends with a 'f' (forte) dynamic marking. Fingering numbers are present.

The sixth system of musical notation. It begins with a 'p' (piano) dynamic marking. The right hand has a 'rit.' (ritardando) marking. The system ends with a 'f' (forte) dynamic marking. Fingering numbers are present.

Secondo.

a tempo.
mf

Red. *

f

Red. * Red. *

f *cresc.* *sf*

Red. * Red. * Red. * Red. *

Primo. *f* *Primo.*

Red. *

p *f* *sf*

Red. *

a tempo.

AMORCITO.

INTERMEZZO.

To Miss Clara Busch.

LOUIS CONRATH.

Moderato. ♩ - 120.

The musical score for 'The Rose Tree' is presented in four systems. Each system consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line includes various melodic phrases, some with fingerings indicated above the notes. The score includes dynamic markings such as *mf* and *p*, and tempo markings like *rit.* and *a tempo.*. The lyrics 'The Rose Tree' are written below the piano part in each system.

4 Animato. ♩ - 144.

f a tempo.

ad lib. *Tempo I. Grazioso.*

p *pp*

rit. *Cantabile.*

p

a tempo.

rit.

Handwritten musical notation for the first system, including a piano introduction with a right-hand melody and a left-hand accompaniment. The tempo is marked "a tempo." and the first measure is marked "rit.".

Handwritten musical notation for the second system, continuing the piano introduction with a right-hand melody and a left-hand accompaniment.

Animato e crescendo sempre.

mf

Handwritten musical notation for the third system, marked "mf" and "Animato e crescendo sempre."

Handwritten musical notation for the fourth system, continuing the piano introduction with a right-hand melody and a left-hand accompaniment.

Grandioso.

ff

Handwritten musical notation for the fifth system, marked "ff" and "Grandioso."

ff

Handwritten musical notation for the sixth system, marked "ff" and "Grandioso."

First system of musical notation. Treble and bass staves. Treble staff has a treble clef and a key signature of one sharp (F#). Bass staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A piano (*p*) dynamic marking is present in the bass staff. Below the staves, there are two asterisks (*) and the word "Red." repeated twice.

Second system of musical notation. Treble and bass staves. Treble staff has a treble clef and a key signature of one sharp (F#). Bass staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A *rit.* (ritardando) marking is present in the treble staff. Below the staves, there are two asterisks (*) and the word "Red." repeated twice.

Third system of musical notation. Treble and bass staves. Treble staff has a treble clef and a key signature of one sharp (F#). Bass staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. An *a tempo.* marking is present in the treble staff. Below the staves, there are two asterisks (*) and the word "Red." repeated twice.

Fourth system of musical notation. Treble and bass staves. Treble staff has a treble clef and a key signature of one sharp (F#). Bass staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A *rit.* (ritardando) marking is present in the treble staff. Below the staves, there are two asterisks (*) and the word "Red." repeated twice.

Animato. ♩ - 144.

Fifth system of musical notation. Treble and bass staves. Treble staff has a treble clef and a key signature of one sharp (F#). Bass staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. A *f a tempo.* marking is present in the bass staff. Below the staves, there are two asterisks (*) and the word "Red." repeated twice.

First system of music. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The music features a series of chords and single notes, with a *rit.* (ritardando) marking at the end. Below the staves, there are markings: *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Second system of music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic, followed by a *pp* (pianissimo) section. The music includes various fingerings (e.g., 3 1 2, 4, 5, 3 3, 2 4 3 1) and a *Tempo I. Grazioso.* marking. Below the staves, there are markings: * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Third system of music. Treble and bass staves. Treble staff includes a *rit.* (ritardando) marking. The music features various fingerings (e.g., 3 5, 3 4, 3 4, 2 1, 1 5, 1 5). Below the staves, there are markings: *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Fourth system of music. Treble and bass staves. Treble staff includes a piano (*p*) dynamic, followed by a *pp* (pianissimo) section. The music features various fingerings (e.g., 4 4 5, 4 2, 3 5 4 2, 4 4 5). Below the staves, there are markings: *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Fifth system of music. Treble and bass staves. Treble staff includes a *rit.* (ritardando) marking, followed by an *Andante.* tempo change. The music features various fingerings (e.g., 4 2, 3 5 3, 4 2, 4 2). Below the staves, there are markings: *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

LA MOZELLE.

Moderato. ♩ - 144.

VALSE BRILLANTE.

B. M^c N. Ilgenfritz.

Cantabile.

The musical score for 'La Mozelle' is written for piano and bass. It begins with a tempo of Moderato (♩ - 144) and a Cantabile marking. The first system shows the initial melody and accompaniment. The second system includes a 'rit.' (ritardando) and 'a tempo' marking. The third system features a 'cres.' (crescendo) and a 'f' (forte) dynamic. The fourth system is marked 'mf' (mezzo-forte). The fifth system changes to a 3/4 time signature and is marked 'Tempo di Valse. ♩ - 80.' The score includes numerous pedal points indicated by 'Ped.' and asterisks. The piece concludes with a final chord in the 3/4 time signature.

1878-7

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The P^s signify Ped.

Cantabile.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff. Dynamics include *cres.* and *f*.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff. Dynamics include *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a harmonic accompaniment. Pedal markings are present below the bass staff. Dynamics include *f*.

5

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*. Bass staff contains a rhythmic accompaniment with chords. Pedal points are marked with "Ped." and asterisks. A measure rest is indicated with a star symbol.

8

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking *f*. Bass staff contains a rhythmic accompaniment with chords. Pedal points are marked with "Ped." and asterisks. A measure rest is indicated with a star symbol.

Scherzando.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking *f*. Bass staff contains a rhythmic accompaniment with chords. Pedal points are marked with "Ped." and asterisks. A measure rest is indicated with a star symbol.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking *f*. Bass staff contains a rhythmic accompaniment with chords. Pedal points are marked with "Ped." and asterisks. A measure rest is indicated with a star symbol.

a tempo.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking *f*. Bass staff contains a rhythmic accompaniment with chords. Pedal points are marked with "Ped." and asterisks. A measure rest is indicated with a star symbol.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and a dynamic marking *cres.*. Bass staff contains a rhythmic accompaniment with chords. Pedal points are marked with "Ped." and asterisks. A measure rest is indicated with a star symbol.

A musical score for the song "The Rose Tree". The score is written for a piano, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like "Ped." (pedal) and "Ped." (pedal) with asterisks. The score is divided into measures by vertical bar lines.

The second system of the musical score continues the composition. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings. The bass staff includes pedal point markings: ** P. **, *Pod.*, ** Ped.*, ** P. **, *Pod.*, ** P. Ped.*, and *Pod.*. The treble staff includes a *cres.* marking and a *f* (forte) marking. The system concludes with a repeat sign and a final *Pod.* marking.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, featuring a series of eighth and sixteenth notes, with some triplets indicated by a '3' and a bracket. The bass staff provides a simple harmonic accompaniment with chords and single notes. Pedal markings ("Ped.") are placed below the bass staff at various points. There are also asterisk-like symbols (*) in the bass staff. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into measures, with some measures containing multiple notes or rests. The bass staff includes a "Ped." (pedal) marking and a "cres." (crescendo) marking. The treble staff includes a "cen." (crescendo) marking and a "do" (do) marking. The score ends with a "p" (piano) marking.

Ped. *Ped.* *

cres. *cen.* *do.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *

Giocoso.

mf
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

cres. *f* *mf*
Ped. *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.* * *

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes fingerings (1-5) and articulation marks. The bass staff provides harmonic support with chords and single notes, including a crescendo (cres.) and a decrescendo (cen.) section. Pedal points are indicated by "Ped." and "Ped. *" below the staff.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a dotted quarter note followed by an eighth note, then a quarter note. The bass line consists of a series of chords, mostly triads, with some dyads. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *p*. There are also performance instructions like "Ped." (pedal) and "Ped.!" (pedal) at the bottom of the staff. The score is divided into measures by vertical bar lines, and some measures contain fingerings (1, 2, 3, 4, 5) and breath marks (v). The overall style is that of a traditional folk song arrangement.

The musical score for 'The Rose Tree' is presented on a grand staff with two systems. The first system contains the vocal melody and the first four measures of the piano accompaniment. The second system contains the vocal melody and the next four measures of the piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a variety of chords and arpeggiated figures. The vocal line includes lyrics and a 'do.' at the end of the second system. Pedal markings are present at the bottom of the piano part, indicating when to use the sustain pedal. The score is marked with 'cres.' and 'cen' (crescendo) and 'do.' (diminuendo).

Parlando.

2 1 3 2 1 3 2 4

f *p* *p*

Ped. *Ped.* *Ped.* *

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 3/4. The music is in common time (C). The score consists of a single system with a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment begins with a bass clef and a key signature of two flats. The piano part features a prominent bass line with a "cres." (crescendo) marking and a "p" (piano) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Cantabile.

The musical score consists of six systems of staves. The first system is marked *Cantabile.* and begins with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal markings (*Ped.*) are interspersed throughout the piece, often accompanied by asterisks. The piece concludes with a series of triplets and a final chord marked *ff*.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *cen.* *do.*

ff *ff* *ff* *ff*

Ped. * *Ped.* *

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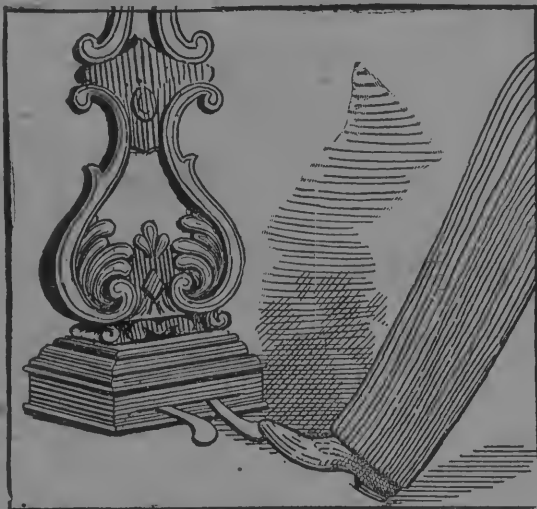
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